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## Unpacking My Great-Grandfather's Library

Peter Rutledge Koch

WALTER BENJAMIN (1892–1940), the German-Jewish literary critic and philosopher, tells us in *Unpacking My Library* that, “for a true collector the whole background of an item adds up to a magic encyclopedia whose quintessence is the fate of his object.” [*Illuminations*. Translated by Harry Zohn. (New York: Schocken Books, 1969), 60.] I would add that communicating as well as knowing the history of a collection affects its quintessence and hence its fate. As the current curator of this four-generation library, I fully intend to keep studying, making, and collecting!

In 1865, 21-year-old Danish-born Hans Peter Gyllembourg Koch impulsively left his studies at the University of Copenhagen to try his luck in the new world. His choice, though, was rational. His uncle Christian had sojourned on the Missouri and Yellowstone Rivers in 1833. Once in America, Peter shortened his name to Peter Koch and spent a few “Kierkegaardian years” knocking about on the eastern side of the Mississippi.

Love changed all of that. In 1868 he arrived at his uncle's home on the Pearl River, near New Orleans, and promptly fell in love with his cousin Laurie. Laurie's father, Christian Koch, a sea captain, farmer and ardent bibliophile himself, kindly offered his nephew (and future son-in-law) a nearby farm. Peter was not enamored with the local climate and needing a means of supporting his future wife struck out for the frontier to establish himself.

In the summer of 1869 he traveled by riverboat from New Orleans to St Louis and then booked passage up the Missouri on the sternwheeler *Tacony* to Fort Benton in the new Montana territory. It was at Ft. Musselshell, where the *Tacony* finally ran aground a few miles upstream, that Peter began his new life as a woodcutter, wolf skinner, and trader with the Crow Indians.

All the while this young, well educated Dane bought books with whatever cash

he could spare to bring some comfort to the harsh and oft times dangerous frontier. Over a long lifetime, Peter formed a substantial private library. His education had prepared him well, for he collected philosophy, natural history, the plays of Shakespeare, and the poetry of Whittier and Bryant. As Peter read Danish, English, German, Greek, and Latin, his shelves were not confined to English editions.

The core of Peter Koch's library consists of approximately 250 books about the exploration, early settlement, and contacts with Native Americans in the American West published between 1735 and 1918. The collection is especially strong in the exploration and settlement of the Upper Missouri River.

For instance, early treasures include Alexander Mackenzie's *A General History of the Fur Trade* (London, 1801), Zebulon Pike's *Exploratory Travels* (London, 1811), and the lodestar of any collection, the acclaimed two volume first edition of the *Journals of Lewis and Clark* (Philadelphia, 1814). Another strength is American Indian life, with enchanting engravings and lavish chromolithographs. Ogle the splendid two-volume edition of George Catlin's *The North American Indians* (London, 1876).

From his books and writings we can deduce that he especially admired Alexander Von Humboldt and his protégè, Prince Maximilian of Weid-Neuweid. Peter's library includes copies of the writings of Charles Darwin, Louis Agassiz, and the geologies of Joseph Le Conte. Once established in Fort Ellis and then in Bozeman, Montana, he met and corresponded with F. V. Hayden and William Henry Jackson when they visited the upper Missouri and Yellowstone Rivers.

Peter assiduously collected exploration journals, archeological reports, botanical and geological manuals. Well read and knowledgeable on the Lewis and Clark expedition of discovery, he aided Eliott Coues (the pre-eminent scholar of Western Exploration) in his researches of their routes. Peter was especially well informed about Captain William Clark's route down the Yellowstone. Coues later presented Peter with signed copies of his four-volume *History of the Expedition under the Command of Lewis and Clark*.

Peter's interests were neither static nor self-contained. He was instrumental in forming Bozeman's first public library and was chief among the founders of what later became Montana State University in Bozeman. Peter's strong ideas about education extensively shaped the young institution. To exercise his natural scientific bent he collected native plant specimens which were eventually donated to the Department of Botany and now form the core of the University's collection.

Peter's son Elers studied the sciences and the classical liberal arts in Bozeman, graduating in 1901, and continued his studies at Yale University graduating in the second class of American foresters in 1903. He went on to become a founding American forester and spent most of his working and recreational life in the mountains of Montana and Northern Idaho. He was vitally interested in the books that he had inherited from his father and became an authority on Lewis and Clark in the Rocky Mountains. He wrote several essays on the expedition and mapped in detail their campsites on the Bitterroot, Lochsa, and Clearwater Rivers.

Elers placed a copy of the Lewis & Clark journals across his saddle and retraced their trail when ever possible marking their camps. The now familiar Historical Site highway markers of the West were once known as Koch Markers after he wrote descriptions, quoted excerpts from the journals, and had them planted along Highways 93 and 410. In retirement Elers wrote historical essays, his memoirs as a forester, and a novel drawn from his own wilderness adventures.

Some of my earliest memories are of these books. In the 1940s and early 1950s they were in my grandfather's study on Beckwith Avenue in Missoula. During that time my mother and I lived with Elers and he raised me as a father; my own father (his eldest son, Stanley) having been killed during the invasion of Normandy in 1944.

Elers worked in the library every day for the last ten years of his life. He was in constant touch with local and national authors and scholars of the Lewis and Clark expedition and welcomed them into his library. I vividly remember visits from writers Walter van Tilburg Clark and Bernard de Voto and the photographer Invgaard Eide who was photographing the trail of Lewis and Clark for his book *American Odyssey, the Journey of Lewis and Clark*. He consulted our copy of Karl Bodmer's atlas to research the perspectives and vantage points from which Bodmer had painted his views of the upper Missouri in 1833-4.

Mother was happy enough to raise me in Montana where she thought I would flourish as any young man might among rivers, splendid forests, and dramatic mountains. I was a product of the Koch family library as much as I was a product of the public schools where I was prepared and the streams I fished.

My personal library (carefully chosen by grandfather and my mother under his influence) was filled with children's books that reflected the lives of explorers, wilderness pioneers, naturalists and great scientists. I especially savored grand adventurers like Thor Heyerdahl and Sir Edmond Hillary. My mother, a Democ-

rat and a liberal, would sneak in an occasional volume of political satire and social commentary – placing at risk my political future in Montana's Republican party, but preparing me for life in Berkeley.

Following the death of Elers in 1954, the books remained in our home for the next ten years and then, when mother sold the old Koch house, the books traveled fifty miles up the Bitterroot River to Hamilton and into the care of my uncle, Thomas P. Koch. In all I lived with the books for twenty-two years before they were removed from the house.

During the 35 years that the books were in my uncle's care I developed a serious interest in printing and the arts of the book. I studied printing history and the elements of bibliography, and collected reference books in printing, the art and history of typography, and contemporary book arts. Due in large part to my bookish and scholarly interests, the family agreed that the collection should come to me for care and appreciation.

In mid-December of 1999 I arrived at the Hamilton, Montana law offices of Koch, McKenna, Boggs and Goheen on a cold, snowy morning with a certain trepidation. Tom, who had gone blind a few years earlier, had been querulous the night before at dinner, questioning the wisdom of sending *his* books into California exile, far from *his* native soil where they were appreciated. This splendid library that had so influenced the hardy pioneer Koch family would be plunged directly into a foreign civilization (Berkeley) that had little interest in the former Louisiana Territory.

Overcoming separation anxiety and a fat hangover, the next morning Tom was almost cheerful as his young wife and I loaded the crates of books and the fine old lawyer cases into the back of a U-Haul truck. For my part, with a case of nerves that had been brought upon me by the uncertainty of the previous night's drinking and negotiating, I headed out through a blizzard, driving on black ice. I ended the day 175 miles away in Dillon, Montana, with a stiff double-shot of Jack Daniels. This was purely medicinal. I needed a calmativie in order to sleep before crossing the Lemhi and Donner passes in winter.

The books now reside gracefully in Berkeley where I am in daily contact with their pleasant old-leather and smoky aroma – (one hundred and forty years of Koch fireplaces, pipes and Cuban cigars add a certain flavor).

Soon, though, I felt the need as the current custodian of the family legacy, to study the collection in depth. My first acquisition, after the books were unpacked,

was *The Plains & the Rockies* (Wagner-Camp), printed by my friends Christopher Stinehour, Larry Van Velzer and Gerald Reddan at the Arion Press! From this bibliography and from dozens of Wm. Reese Co. catalogues, I gained a good idea of what is in our family library.

I can fairly say that Peter Koch's collection is a bit shabby over all, and certain copies look as if they went down the Missouri in a canoe that capsized near Slaughter River. However, the books are almost always complete with the maps and illustrations intact, and I delight in inspecting them as time capsules to decipher the state of man's knowledge at their publication.

Regretfully, on the wages of a printer, I can little afford to continue adding primary material to the collection – that will have to be the job of a future Koch family tycoon. I do continually, however, add current scholarly and critical works about the books that are in the collection and the adventures that they describe. In the former category, I have picked up a few Karl Bodmer aquatints and L.A. Huffman collotypes, plus Granville Stuart's autobiography (Granville, like Peter, was a Montana pioneer and bibliophile); for the latter thirteen-volume edition by Gary E. Moulton of *The Journals of the Lewis & Clark Expedition*, that surpasses all previous editions and includes a most valuable index.

I resolved, however, to use my particular skills to enhance the whole. Admiring my grandfather and great-grandfather, who each collected and contributed to the literature and understanding of the Lewis and Clark expedition, my focus would be there. An opportunity soon arrived when the bicentennial of the expedition as 2003 neared.

Due to a good word from Rick Newby, a prominent Montana poet and art critic, the Holter Museum of Art in Helena, Montana, commissioned me to create an exhibition of prints and accompanying texts that would represent my personal perspective on the Lewis and Clark expedition of discovery.

I began my research, naturally, in the Koch library where I found most of the texts that accompany the prints. I quickly expanded the search for visual materials to the Montana Historical Society's photography collections, The American Philosophical Society Library, The Library of Congress, and the Whatcom Museum in Bellingham, Washington. The result was an exhibition and an accompanying portfolio entitled, *Nature Morte*.

*Nature Morte* is about the aftermath of "the expedition of discovery" – the oft-times violent collision of eighteenth-century romantic idealism with the terrors

and horrors of nineteenth-century industrialization and the near extinction of indigenous cultures and species that follow inevitably in the trail of conquering civilizations. My perspective, through a looking glass of irony, is definitely from the twenty-first century. The prints resemble photographic postcards written by Captains Meriwether Lewis and William Clark with accompanying texts from other explorers, Native Americans, early photographers, the Elers Koch papers, and my own two-syllable poems which add billboard-like messages from the future.

*Nature Morte* eventually toured six Montana art museums and forms a part of The Holter Museum permanent collection. The portfolio edition is in the collections of The American Philosophical Society, Yale University, The Mercantile Library in St Louis, The Clark Library at UCLA, The Bancroft Library, and other distinguished repositories.

Closer to home, I edited my grandfather's autobiography, *Forty Years a Forester* (1998), and published the diary of my great-great-grandfather [Laurie Koch's father], *The Diary of Christian Koch 1831–1836* (2004), which includes a description of his early river-boat trip up the Missouri to the Yellowstone River in 1833. Christian was on the upper Missouri the same year as the artist Karl Bodmer who was accompanying the expedition of Prince Maximilian of Weid-Neuweid, and just one year following George Catlin. Unfortunately none of these gentlemen left Christian any original drawings or watercolors.

In addition, I am responsible for the publication of *Splendid on a Large Scale: The Letters of Peter Koch, Montana Territory, 1869–1874* due out later this year from the Drumlummon Institute. Edited with an introduction by Kim Allen Scott and a preface by Rick Newby, the collection includes nearly 300 letters, dispatches, and selected autobiographical writings.

Related to my creations, I collect the insight of others. I diligently add to the Koch collection books, papers, and (now) one major television documentary, that originate either from the Koch family archives or include historical elements drawn from my ancestors' lives by historians, novelists and journalists. I include scholarly and amateur historical studies that quote either Peter or Elers. Material always appears. I just discovered the novel *Wandersong* (1950) by Eleanor Banks in which Peter Koch plays a part.

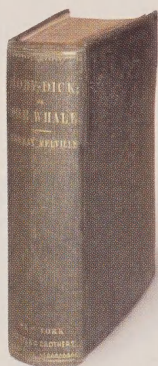
As you view my exhibit, please realize that this is a family collection, constantly growing and changing as each new generation takes charge.



Peter Koch in his library



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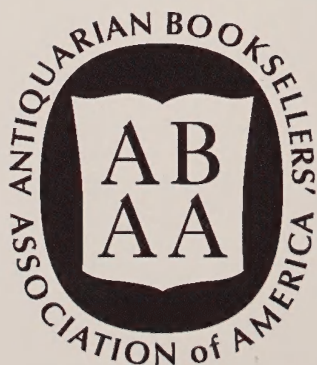


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## FOR FURTHER READING

*The Diary of Christian Koch 1831–1836*. Edited with an Introduction by Richard T. Rhoades. Peter Koch Printers. Berkeley 2004.

*Splendid on a Large Scale: The Letters of Peter Koch, Montana Territory, 1869–1874*. Edited with and Introduction by Kim Allen Scott. Drumlummon Institute. Helena, Montana. 2008. (forthcoming)

Elers Koch. “Lewis and Clark Route Retraced across the Bitterroots,” *Oregon Historical Quarterly*, xli (Summer 1940): 160–74.

—. *The High Trail*. Caldwell, Idaho: The Caxton Printers, Ltd., 1953.

—. 1998. *Forty Years a Forester, 1903–1943*. Missoula, Montana : Mountain Press Publishing Company, 1998.

Bernard DeVoto. *The Course of Empire*. Boston 1952 (see Acknowledgments, p. ix, for a lengthy appraisal of Elers Koch and Lewis and Clark.)

*The Greatest Good: A Forest Service Centennial Film*. (features Elers Koch as an exemplary early American Forester) [www.fs.fed.us/greatestgood](http://www.fs.fed.us/greatestgood)

*Nature Morte*. The Holter Museum of Art. Helena Montana 2004. (Exhibition catalogue with essays by Rick Newby, Griff Williams, and Peter Koch.)

Rick Newby. “Bookman on the Montana Frontier” Book Club of California Quarterly New-Letter. LXVII Number 2 Spring 2002

—. “Dead Nature,” *Nature Morte*. The Holter Museum of Art. Helena 2004...

## REVIEWS of *Nature Morte*

Tyler Christensen. “How the West Was Lost” *The Missoulian*. March 17, 2005 [Art section]

Skylar Browning. “One two-syllable punch. Peter Koch messes with history at MAM.” *The Missoula Independent*. March 24-31 2005 [Arts section]

*This article was written to accompany an exhibition at the Book Club of California selected from books collected by Hans Peter Gyllembourg Koch (1844–1918) with additions by his son Elers Koch (1880–1954), and his great-grandson Peter Rutledge Koch (1943–).*

— Reviews —

Bless the press of Berkeley's "sturdy Golden Bear!" Compared to history and biography, few volumes are published in the field of geography and fewer still in the shape of atlases. But the UC Press has produced not one but two excellent and large (practically elephantine) folios. And the volumes deserve the adjective "stunning." Although manufactured in China, presumably for concerns of cost, they are handsomely designed in general, if the pages are a bit crowded in parts. The maps are beautifully reproduced in full color on heavily coated stock.

Both hardcover books are by Derek Hayes and are great bargains at \$39.95 each at a time when some rather ordinary university press books sell at around \$55. The volumes are the *Historical Atlas of the United States* (280 pages) and the *Historical Atlas of California* (256 pages). The maps and other illustrations dominate the text, of course, but the commentary and captions are also first-rate. The one glaring flaw in each volume is an inadequate (cursory?) index.

The U. S. volume is illustrated with more than 500 historical maps in facsimile collected from all over the world. (We note in the compiler's acknowledgments that antiquarian booksellers Dorothy Sloan of Austin and Ken Sanders of Salt Lake City aided Hayes in his research.) The selection of maps documents the growth of this country from its pre-colonial beginnings up to the present day. It is, best of all, an over-the-shoulder peek at early explorers and cartographers at work, caught up in the act of documenting our national metes and bounds.

Arrangement of the maps, many by little-known cartographers of great skill, is chronological, but also by subject grouping — the English colonies; French possessions; the advancing frontier; Spanish America. Wars have been conducive to map-making and the Revolutionary War, War of 1812 and Seminole, Mexican, and Civil Wars contribute key maps, as does exploration of the West, of course, including the role of mountain men in the fur trade, and voyages to the Pacific Northwest by the likes of Cook, LaPerouse and Vancouver.

The atlas is an excellent teaching tool, sometimes for the "wrong" reasons as when examples remind us of the "creative cartography" of imaginative (wildly guessing?) mapmakers. They show us a phantom Florida before the real peninsula was discovered; also Coronado's mythical Seven Cities of Cibola. Small errors appear on even the best, most accurate, maps. For example, a generally correct map

depicting the course of Arizona's Gila River has Tumacacori Mission in the right place, but on a stream labeled the Río Santa María rather than the actual Río Santa Cruz. And the mission's neighbor presidio of Tubac, also on the Santa Cruz River, is mislocated on the map to the San Pedro tributary of the Gila, east of the Santa Cruz.

The second half of the book is taken up with settlement of our heartland, the Middle West; the Texas Revolution and its aftermath; the Overland Trail to California's Gold Rush; and the rise of urban America, with splendid bird's-eye views of such cities as New York and Chicago. The book concludes with "good natured" (humorous) pictorial maps of the U. S. and its parts.

The *Atlas of California* again features some 500 maps in facsimile. They range from hurried sketches made in the field by explorers or pioneer settlers to commercial maps that are works of art. Captions are extended and there is plentiful comment by the compiler on the transformation of California, as recorded by its cartographers. The inevitable California-as-an-island is here, of course, but also maps of tribal (Indian) California.

Since California was first explored from the sea, there are lots of coastal charts by Hispanics and other Europeans, and Americans. An early review of the atlas complained that Hayes depicted California as if in a vacuum, without relating the coastal region to its neighbors. But, actually, his selection of maps of California's interior extends the hinterland well into the Basin and Range country and Southwest, showing Cibola; the Emigrant Road across the plains; and reproducing the excellent mapmaking of Fremont and Charles Preuss.

Samples of the crude sketch maps, *diseños*, of land-grant ranchos occupy the Mexican California section. They are succeeded not only by maps of American California, but even those of Russian California – Fort Ross, Bodega Bay and the Russian River. Mexican War campaigns in California precede a large and rich chapter on our Gold Rush period, followed by the splendid charts of George Davidson's U. S. Coast Survey and J. D. Whitney's California Geological Survey. The erroneous cartography seen in the U. S. volume is repeated here, too, such as the atlas picturing the Buenaventura River that ran (or, rather did not choose to run) from Great Salt Lake to San Francisco Bay.

Examples of the agricultural maps – irrigation, oranges, vineyards – which "sold" California to settlers are trailed by a section on urban California, with early bird's-eye views of major cities and even details on their interurban rail lines.

Yosemite and Hetch Hetchy make up a chapter and, finally, the state's oil fields, highways and participation in World War II are studied. A special section on the destruction of San Francisco by the firestorm that followed the earthquake of 1906 brings the volume to a close.

RICHARD H. DILLON

Mugglestone, Lynda. *Lost for Words: The Hidden History of the Oxford English Dictionary*. Yale University Press, New Haven and London, 2005.

The history of the English dictionary begins about 250 years before the Oxford English Dictionary with Robert Cawdrey's *A Table Alphabeticall* of 1604, a slim volume which gave short definitions of "hard words." Cawdrey intended it for ladies and others whom *he* assumed to be linguistically challenged. Over the next 150 years, dictionaries grew to include more and more words, as well as etymologies. Samuel Johnson's dictionary of 1755 was a model for what we now consider a modern dictionary. His catalogue of English words was reasonably complete and he offered etymologies, as well as illustrative quotations from the giants of literature such as Milton and Shakespeare. Johnson, working essentially alone, completed his magnum opus in only eight years. He was able to accomplish this extraordinary feat in part because of his great erudition and in part because of the very fact that he worked alone – there were no editors or consultants to dispute his decisions which could be quite arbitrary and opinionated. Johnson's dictionary was prescriptive; he decided for his readers what words meant, how they were to be spelled, and which constituted proper English. Noah Webster's dictionary of 1828 was the American equivalent of Johnson. It was also the work of a single author and was similarly prescriptive.

Yet others were discerning that the origins of words were much more complex. The Orientalist William Jones left England for India in 1783 and became the first English scholar to master Sanskrit. Jones deduced that Sanskrit, Latin and Greek all shared a common linguistic source. The comparative philologists who followed him in the nineteenth century laid the foundation for a new understanding of how languages change as well as the "laws" for how an earlier language evolves to become a later one. The etymologies of Johnson, which had been essentially enlightened guesswork, could now be replaced by "scientific" histories of each word.

Lynda Mugglestone begins her story of the Oxford English Dictionary (henceforth OED) at this point. By mid-19th century the new Philological Society, com-

posed of scholars interested in language, had formed in England. They proposed that a new dictionary be written to replace the now outmoded Johnson. Their ideal dictionary would contain every English word in use from the 12th century to the present time. They would supply quotations from literature to show how each word was used throughout its history and include every sense or nuance of meaning for each word. The new philology would be employed to build an etymology or “biography” of every entry. Perhaps their most important innovation was the concept that a dictionary was to be descriptive, rather than prescriptive. It would show how words were actually used by English speakers, rather than how the editors thought they should be used.

Oxford University Press (henceforth OUP) agreed to undertake the project, signed a contract to produce the new dictionary in 1879, and hired a young scholar, James Murray as editor. The first task of the dictionary staff was to gather illustrative quotations from the literature for each sense of each word. Murray appealed for volunteers to read the most important works of the English language and to send in slips of paper containing quotations which demonstrated the ways in which words were used. The appeal was so successful that he collected over 350,000 slips in the first year. The dictionary was to be issued to subscribers in parts or fascicles, somewhat in the manner of a Dickens novel. OUP originally estimated that the OED would comprise four volumes and that it would take ten years to produce. This estimate was wildly optimistic; the dictionary required ten volumes and the final fascicle was not completed until 1928, 49 years from the date the contract was signed. James Murray died in 1915 and never saw the completion of his life’s work.

To get a sense of how much longer an OED entry was than its predecessors, consider the lexicographically easy word *candle*. Johnson needed only 14 lines in his dictionary for this word and Webster required 20. Conversely, *candle* occupies 376 lines in the OED. The increasing size of the dictionary created serious conflicts between the directors of OUP and the editorial staff. The project had become far more expensive than expected and the prospect of profits receded farther into the future. The directors pressured Murray to shorten his entries; Murray in turn argued that a shorter work would not achieve the critical goal of completeness. Fortunately, the initial fascicles that had been released received rave reviews. The OED was heralded as a great achievement for Britain and the English language. To their everlasting credit, OUP continued to support the project, even as its losses mounted to the vast sum of £300,000. The press eventually added three editors,

along with their support staff, and additionally recruited numerous volunteer consultants.

Luckily, the OUP saved most of the printed proof sheets and their revised versions. They contain annotations, corrections, additions and deletions by the editors and their consultants. Mugglestone has studied these proof sheets in detail and has used them to tease out the interactions among the lexicographers to give us indications of how they made decisions on each dictionary entry. Those decisions include whether or not to include a word in the dictionary, the writing of definitions, and the choice of illustrative quotations. I find the selection of words to be the most interesting part of *Lost for Words* and present the following examples.

A prospective entry word was more likely to be retained for final publication if it had been used by a “canonical” author or had appeared in a recognized literary work. Contemporary slang, such as *Grogging*, originally from the *Daily News* in 1891; *grigginess*, from the *Cornhill Magazine* in 1890; and *gimpy*, from the *Birmingham Weekly Post* in 1893 all appeared in proof sheets and all were deleted by the editors. On the other hand, they retained Dickens’s *fireworkless*, Browning’s *feloness* and Coleridge’s *gardenable*. Loan words from other languages are particularly interesting, as they raise the issue of exactly what determines whether or not a word is English. The answer is partly determined by how long and how extensively the word has been used by English speakers. *Casserole* and *bouquet* both came from the French in the 18th century and were rightly considered English words by Murray. On the other hand, *grillo* (grasshopper) and its diminutive *grillino*, even though used by Southey and Browning respectively, were excised at the proof stage. Nonce-words (words coined for a specific purpose) also created problems. A nonce-word was more likely to be retained if it had been invented by a well known writer. Thus, Coleridge’s *linguipotence* and Oliver Wendell Holmes’s rather clever *luniversity* survived the cut, while *lagster* and *loftify* by two little known writers did not. The term *nonce-word* is itself a nonce-word. It was coined by James Murray himself and he granted it four lines in the OUP.

Obscene words also created difficulties. The word *c\*\*t* (female genitals) clearly fit the criteria for inclusion in the OED. It was part of current colloquial English, had been used by many writers in the past, and had appeared in 17th- and early 18th-century dictionaries. Several scholars had recommended that it be retained. Murray however demurred. Perhaps he remembered that OUP’s most profitable book was the Bible. In any event, he judged that Victorian society was not ready

for “descriptive explicitness of this kind.” A few decades after words beginning with C had been published Murray was editing words beginning in T. His aversion to publishing obscene words had evidently softened. He allowed the word *tw\*\*t*, a synonym for *c\*\*t*, to be published. Readers who might have expected their prurient interests to be aroused would have been quite disappointed, though. In place of a definition, Murray borrowed a quotation which included the Latin *pudendum muliebre* from an 18th century dictionary. Gentle readers, let us not judge Murray too harshly for his prudishness. Please note that a reviewer in the enlightened 21st century, whom you are now reading, has given the matter prolonged and agonizing consideration and has judged it politic to protect himself from the reproaches of his more sensitive readers by not completely spelling out the obscenities we have been discussing.

Those who would like to read a book about the making of the OED have a number to choose from. Simon Winchester’s *The Professor and the Madman* is an easy, enjoyable read, though it seamlessly melds fact and fiction. Winchester also wrote the more historically accurate *The Meaning of Everything*; it is similarly well written. K. M. E. Murray’s *Caught in the Web of Words* is a more detailed account, which focuses on James Murray himself and contains a wealth of information about the making of the OED. *Lost for Words* is a scholarly work, but Mugglestone carries her erudition so lightly and writes so fluently that one’s interest never flags. For readers who are fascinated by the stories of words and language and have more than a passing interest in lexicography I offer the following advice. Run, do not walk, to your favorite source of books and get a copy of *Lost for Words*.

ALLAN SMITH

### — Gifts and Acquisitions —

The Kylix Press, newly created by Gail Unzelman and Nina Wemyss, graciously presented the Club with a copy of its first book, *Autobiography of a Vine*, printed by Peter Koch. In 1866, Cornell University botany professor Albert Nelson Prentiss looked at the world through the tendrils a growing grape. This charming miniature book, well made and well printed, attributes that do not need to be stated since Peter Koch is its creator, is the beginning of a series of books in such a format. Slip-cased copies are available @ \$275 and a few leather-bound copies are available at \$325 from P.O. Box 9023 Santa Rosa, CA. 95405.

BARBARA J. LAND

— Serendipity —

"I believe that the time has now come when a definite programme," declared our Publication Committee Chair for the June QN-L, "is necessary if our publications are to maintain the place they have won for themselves in the past." Is Victoria Dailey getting feisty? The spelling of "program" is a giveaway. In this instance, the committee chair was a twenty-year veteran, none other than BCC founder, Albert M. Bender (1866–1941). The year? 1935.

Bender summarized the pioneer years after 1914, when the Club, almost alone, supported printers producing what were "quaintly called 'the book beautiful.'" Through the 1920s, fine printing took off, and the BCC no longer needed to print fine editions of major and minor English classics. The Great Depression, though, was another matter.

"We are the only book collectors club in the West with a regular publishing programme," Bender continued optimistically. "With the literature of the entire Pacific Coast to draw from, and with the Far East at our door, we are assured of a profusion of opportunities"—always providing that the selection was "important enough, and interesting enough, to merit a fine edition."

For Bender, the future lay with the great Pacific Ocean. The Club should "assume leadership in the collection and publication of literary and bibliographical material," Bender said, "of the vast territory that lies to the west." Today, the Book Club again mulls its future, and Victoria Dailey's Publications Committee embraces new directions.

Speaking of whom, Dailey and her husband Steve Turner hosted forty Club members and prospective ones for a gala at their Los Angeles Gallery. Dailey, from afar, has observed the spreading miasma of the City of San Francisco's legendary glacial bureaucracy. "The Club was founded in San Francisco in 1912," she quietly observed, "and it took only 96 years for the BCC to have its first event in Los Angeles." Well, we did it! And moving from gallery to residence, the private bibliomaniac elegance of the Dailey-Turner home is revealed in the *Los Angeles Times* of February 28.

We will not leave the Southland without praise for Gary Strong, Librarian at the University of California Los Angeles. Strong has forged stimulating talks with

Reaghtly fine printing. Nuff said about the printer, who has produced a thousand copies each of these two reaghtal publications. The first is Peter Richardson's *Always in Fashion? Carey McWilliams, California Radicalism, and the Politics of Cool*. Richardson's qualifications? He is author of the acclaimed 2005 biography *American Prophet: The Life and Work of Carey McWilliams*.

Secondly Strong orchestrated a classic production by Gerald Haslam, the noted writer of the Great Central Valley. The subject? Omnivorous bookworm *Lawrence Clark Powell: California Classic*. "A book truly lives only by being read," Powell remarked, and those he owned and read carry his bookplates. Harking to the Club's recent keepsake, Haslam presents seven of Powell's. His bookplates range from his first, showing a child discovering the awe of books, to his last, picturing shelves with some books willy-nilly and others harum-scarum. This being Powell, he had absorbed their knowledge and shelf order did not matter.

No, this entire column will not be on Southern California and Victoria Daley. Malcolm Whyte gets half. On February 26, Malcolm and Karen Whyte were taking a walk with a mission. Well, they were at least on Mission Street and found the Cartoon Art Museum door ajar. Whyte, who founded it twenty-five years ago, became concerned and walked in to check what might be a festive event inside. Was he surprised when the crowd shouted "SURPRISE!" Seems his seventy-fifth birthday coincided with a quarter century anniversary for the world's largest museum devoted to cartoon art. Of course, that includes politics, and the 2008 electoral contest is providing some beauties. The sex exhibit, also political, is more orgasmic.

Following Sausalito's "Philabration" for Phil Frank on March 29, with its promise of a frankly bronze statue, the Cartoon Art Museum had its own frankification on April 14. In 2004, the San Francisco General Hospital raised funds with 130 five-foot plastic hearts, decorated fancifully and placed around the city. Phil Frank cartooned one based on one of the famed outlandish and gigantic head-dresses worn for the eternally running Beach Blanket Babylon. Of course, he was raven about then current politics, and on this Monday, Jo Silver presented the frankophiled heart to the museum. In response, a gallery featured Phil Frank's cartooning genius.

Dr. Donovan J. McCune, MD (1906–1976) a Renaissance man, classical scholar, and respected collector, left money to the Book Club of California and rare books to the City of Vallejo. The all volunteer McCune Collection Committee, under the

guidance of Judith Hilburg, presents a wonderful lecture series and has started workshops using Dr. McCune's 1852 Albion press. A grant from the Book Club of California furthers these intellectual bookish activities and honors our joint benefactor. A handsomely designed brochure tells all.

Hacking back across the Bay from Valley Joe to 'Frisco we find a driving poet's lament:

*I drive hard on the boulevard/graveyard  
Shift/skyline insignia illuminati  
2 decades hackin' n' mackin' in Frisco City  
keepin' shoes on the baby while I practice my artistry  
stuck in a stark reality  
hustler on the/periphery/of society.*

One of our comrades in the Fightin' '49ers Toastmasters Club – which exists for training in public speaking – is M. C. Mars, a versatile cab driver for twenty-five years. He writes with an artistic flair. Mars studied in New York City with poet José Garcia Villa, the protégé of e.e. cummings, and captures the cadence of the English language.

*"Don't Take Me The Long Way": 30 true, truly outrageous cab stories"* (2005; Off D Edge Press, 588 Sutter Street, #132, San Francisco, CA 94102, \$15, plus postage) contains tales of gritty humanity, full of the unexpected. One story continues through the three equal sections: A crazed black man wished to kill a white cab driver (Mars) for the sport of it. The author though, closes this tale as a reaffirmation of life, his life and humanity's.

Mars provides a studied paeon to the Bay City, that "elusive woman of my dreams." Addressing San Francisco, Mars rapturously declares, "You give me 'picture this' visions of love for every day I spend here". In shapes, and shadows, and shudderings of passing clouds; in flights of pigeons over fire escapes; in the circles and trapezoids and towering spikes of dazzling architecture."

"Cab driving is a noble profession," Mars concludes, and its practitioners "function as true public servants and protectors of the people." In vivid language, rhythm, and anecdote, shadowing the interplay of fate, chance, and karma, he tells why.

We leave our readers to ponder the exact and serious science of paronomasia and therefore expect all to keep groaning. For the uninitiated, we are a practitioner of this notable and noble affliction.

ROBERT J. CHANDLER

*The Book Club of California*  
*Introducing Officers and Directors, Part II*

Those exercising stewardship of the Book Club in your interests are:

JOHN HAWK, *President and Director*

John Hawk is Head Librarian of the Donohue Rare Book Room at the University of San Francisco. Prior to his arrival in the City of the Fog in 1998, Hawk was a webfoot, serving as the Special Collections Librarian at the University of Oregon. He holds a Masters in Library and Information Studies and Masters in History from the University of California, Berkeley. Apart from his many affiliations in the world of rare books, John and his wife Katherine are raising two daughters in San Francisco.

ROBERT J. CHANDLER, *Secretary, & Chair of the Quarterly News-Letter Committee*

Robert J. Chandler, immediate past president of the Club, received his doctorate in 1978 from the University of California, Riverside, for a dissertation on "The Press and Civil Liberties in California during the Civil War, 1861–1865." Since then he has become the senior researcher for Historical Services, Wells Fargo Bank and has written some sixty articles on Wells Fargo, San Francisco, and California in the Civil War.

Chandler is currently finishing *Black and White: Grafton Tyler Brown, San Francisco Lithographer, 1861–1881* for the Club, and since 1996, has pawned off an alleged column for the *Quarterly News Letter*. He has also written *The Story of the Pacific Mail Steamship Company* (with Stephen J. Potash, 2007), the subject of the Club's 2008 keepsake – his third for the Club.

Additionally, he has penned *E Clampus Vitus: 75 Years of Making History* (2007); *Wells Fargo* (2006); *California: An Illustrated History* (2004); and in the interest in his Civil War interest, "An Uncertain Influence: The Role of the Federal Government in California, 1846–1880" in *Taming the Elephant: Politics, Government, and Law in Pioneer California* (2003). For the Club, Chandler radically reworked Geoffrey P. Mawn's manuscript to become *Jasper O'Farrell: Surveyor, Farmer, & Politician* (2001).

THOMAS E. WOODHOUSE, *Treasurer and Chair Finance Committee*

Woodhouse easily survived Harvard Law School to have a distinguished legal

career covering forty years in New York, Tokyo, Singapore, and San Francisco, but succumbed quickly to an addiction contagious and incurable: Bibliomania. At their home in Taos, New Mexico, Woodhouse and wife Kiyoko enjoy collections of Harold Nicolson, their beloved Southwest, the early nineteenth-century fur trade, Torch Press, and the Club's fine editions.

Woodhouse is a strong supporter of the incomparable Bancroft Library and its Mark Twain project, besides prizing membership in the Grolier Club and the Association Internationale de Bibliophilie. With Woodhouse present, we expect Board meetings to be succinct. He has been a Berkeley Reserve Police officer over 20 years, and as a warning to those speeding at the mouth, he has his ticket book handy.

### **Directors whose terms expire in 2008**

#### **ROBERT DICKOVER**

Trained as social psychologist, he worked for the State of California, primarily in the old State Department of Mental Hygiene and the Department of Corrections. Work in the latter department eminently fitted Dickover for the Publications Committee, as many corrections are needed. He now devotes his time to his printing hobby, book collecting, and reading. As readers of the *QN-L* know, Dickover has a keen eye for type design.

#### **SUSAN K. FILTER**

Susan Filter has worked as a professional conservator for paper materials, both historic and modern since 1985. Four years later, after completing an Advanced Mellon Fellowship at the Conservation Center for Art and Historic Artifacts in Philadelphia, she became their Senior Conservator. Later, Filter's growing reputation made her a consultant at the private 18th century library Andrighetti-Marcello in Venice, and she holds a Diploma di Conservazione e Restauro de Materiale Incisorio from the Universita Internazionale d'Arte in that city. A Masters in Art History and Museum Studies from the University of Southern California capped her professional qualifications.

This broad education coupled with a quick mind made Filter a favorite lecturer at professional conferences in the United States, Italy, and Australia. Since returning to the Bay Area in 1998, she has conducted preservation assessment surveys funded by Heritage Preservation, AMIGOS Library Services, and the National Endowment for the Humanities. With husband Peter Koch, the renowned fine

printer, Filter co-founded The Codex Foundation; the Club was one of the sponsors for their Codex Book Fair and Symposium held in February 2007.

#### JOHN HARDY

John Hardy is a proudly a second-generation Club member, having been born with bibliomania imbedded in his DNA. Upon graduation from Boalt Hall, he became a trial lawyer in San Francisco for thirty-five years. When he retired in 1999, Hardy and his wife Susan moved to Nevada City, where the county Superior Court found him to be always faithful (*SEMPER FI!*). It relies on his judgment and acute legal mind for special assignments.

Now, Hardy's DNA took over his life. Hardy Books ([www.hardybooks.com](http://www.hardybooks.com)) specializes in Western Americana, Books About Books, and especially "All things Californian," that is, anything with a California connection. His legal training finds those connections. Additionally, John and Susan Hardy spread bibliowealth each May. Attend their Gold Rush Book Fair ([www.goldrushbookfair.com](http://www.goldrushbookfair.com)) in nearby Grass Valley.

#### **Directors whose terms expire in 2009**

#### THOMAS GOLDWASSER

Tom Goldwasser has been an antiquarian bookseller in the SF Bay area since 1974. Goldwasser's brevity is typical and belies the penetrating questions he poses at board meetings.

#### SIGNA HOUGHTELING

Signa, [not "swan," although she has that grace, but "New Victory" from her Viking heritage] Houghteling came from Bay Village, a small town near Cleveland, Ohio, full of Cleveland Art Institute alumni practicing crafts. There, she learned everything from enameling on metal to jewelry fabrication to ceramics to weaving, which led to similar collegiate studies.

Work as a wallpaper designer in San Francisco followed, along with stints at the National Endowment for the Humanities, the Exploratorium, and restoring homes, until Houghteling discovered book binding. In 1993, she studied with master Eleanore Ramsey and went on to become editor of the Guild of Book Workers Journal from 2001 to 2005, president of Hand Bookbinders of California 2001–2003, and Co-President of the Colophon Club in San Francisco.

MICHAEL THOMPSON, *Chair Grants Committee*

Michael Thompson was born Pocatello, Idaho (as was Judy Garland), graduated from Pascagoula, Mississippi (with Senator Trent Lott), educated in the South (Mississippi, Alabama, Texas, where he met Jake Zeitlin), and moved west to Los Angeles forty years ago in 1967.

Five years later, he had his own business, which continues as Michael R. Thompson, Booksellers, with his wife Kathleen and their partner, Carol Sandberg. With the new millennium Thompson joined the noted literary clubs Grolier, Zamorano, and Roxburghe.

**Directors whose terms expire in 2010**VICTORIA DAILEY, *Chair Publications Committee*

Victoria Dailey has been buying, selling, researching, collecting, writing, and lecturing about art and culture for thirty years. A Bachelor of Arts degree from UCLA was the springboard to a career in the arts. In 1974, she co-founded the rare bookselling firm of William & Victoria Dailey and remains active as a bookseller.

With husband Steve Turner, Dailey is the co-owner of The California Curio Company, and together they wrote *William H. Johnson: Truth Be Told* (1998) and in 2001, founded the William H. Johnson Foundation for the Arts. Through grants, it “seeks to encourage African American artists early in their careers.” The foundation, which honors artist Johnson (1901–1970), will be the topic of a future QN-L article.

As is evident, concurrently with bookselling, Dailey began parallel careers in lecturing, writing, and publishing. Her broad knowledge of artists led to membership in the Association International des Critiques d’Art and authorship of the art section in the acclaimed *LA’s Early Moderns: Art, Architecture, Photography* (2003).

She is currently working on a book about Charles Lummis (1859–1928), founder of the Southwest Museum and influential Los Angeles writer and publisher of *Land of Sunshine* and *Out West* magazines. As a publisher, Dailey has issued works by actors, authors, and artists Steve Martin and Mary Woronov.

Club members know Dailey from articles in the QN-L about her beloved Southern California and the current pair of keepsakes colorfully displaying California travel posters. Most came from her collection. Similarly, she lent part of her holdings to the Los Angeles County Museum of Art for its major exhibition, *Made in California*.

ROBERT J. CHANDLER

— Southern California Bookish News —

February is California Antiquarian Book Fair month, and this year the event was in Los Angeles. The fair in southern California is always a little smaller than its northern version (held in odd years), but some 179 booksellers had booths during the three-day event. They came as always from several continents and many countries, including the United States, Canada, England, France, Australia, Argentina, Germany, The Netherlands, Spain, and Italy. Booths were sold out, and some 3,600 tickets were bought which, with recidivists, made for an aggregate admission of roughly 5,000 people. It did not always seem terribly busy on the floor, but the venue was spacious, and in fact attendance was almost exactly the same as two years ago. As usual, some booksellers did wonderfully well and others complained bitterly. One local dealer claimed that it was his worst fair ever, and another, from the east coast, reportedly did over a million dollars selling modern firsts. This kind of calculus is typical for most book fairs, so there seems no reason to worry yet about the death of the antiquarian book fair, however dominant the web has become in the trade.

In addition to a “discovery day,” there were two panel discussions, and both were well attended. Presentations were made on “The Rare Book Community: Collectors, Dealers and Libraries” by Dan Slive (of UCSD), Russ Johnson (of UCLA), Michael Lerner (the actor and collector) and Gordon Hollis (the bookseller). The next day, Carol Sandberg of Michael Thompson Rare Books moderated a panel called Rare Books 101, which was meant primarily to function as a forum for questions from the audience, although Sandberg, Katy Carter (a restorer) and I (representing the libraries) gave short introductions to the subject. The other exhibition was entitled “Great Books from Great Institutions,” to which nine local rare book libraries contributed a case of books each. There were two copies of the first edition of *The Book of Mormon* among the exhibitions, but otherwise each brought material more or less unique to their institutions, among it many very rare books, manuscripts, and visually compelling objects.

On Saturday, February 23, a week after the Antiquarian Book Fair, The Book Club held its first event in Southern California since – well, since the Club was founded in 1912. Club members and potential members gathered at the Steve Turner Contemporary Gallery, opposite the County Museum of Art (and the newly installed Chris Burden lampposts, which stand in front of the recently opened Broad Contemporary Art Museum) for a cocktail party amidst Turner’s current

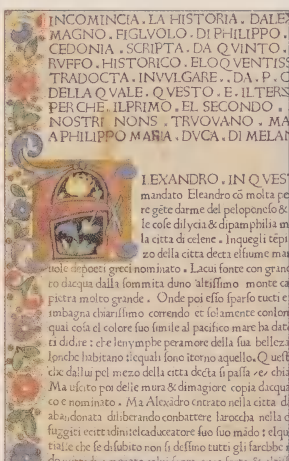
exhibition, a group of hitherto unknown Diane Arbus photographs of freaks photographed at Hubert's Museum in New York in the 1950s. Turner spoke briefly on the work, and about how the photographs turned up in a locker and were thus brought to the attention of the current owner, who will be selling them at auction this spring. Lucy Rodgers Cohen welcomed everyone to what she hoped was the first of a long line of Club events in southern California.

The Getty has been celebrating ten years of collecting at its new home in Brentwood, and a recent exhibition (closing on May 4) focuses on the drawings collection, which now includes some 700 sheets, as the drawings people like to say. "Ten Years of Drawings: What, How, and Why" includes some wonderful Italian, French, and German drawings, from pen and ink examples to a Boucher that could pass as a painting, though it is actually executed in gouache over chalk. "An Angel Holding a Book" by Cristoforo Roncalli (1552–1626) is a finely rendered drawing in the Renaissance style. (The use of books in art deserves a book of its own.) At the other end of the chronological scale – the Getty Museum does not collect twentieth-century drawings – was a portrait of his mother by Seurat created without a single line at all. The Departments of Manuscripts (February 12–April 20) and Photographs (March 25–August 10) are also mounting exhibitions that draw on objects acquired for the Museum over the last decade.

Another recent Getty exhibition includes a few books. "Consuming Passion: Fragonard's Allegories of Love" (also closing May 4), co-organized by the Clark Art Institute in Massachusetts and the Getty Museum, focuses on four late Fragonard paintings about love and brings together a wonderful collection of drawings, oil sketches, prints and books to give context to the paintings. The paintings are certainly allegorical, but as usual with Fragonard, they are also profoundly sensual and frequently far ahead of their time in terms of technique, sometimes even seeming Impressionist in their representation of objects. (The rose in "The Sacrifice of the Rose" is a good example.) Copies of Dorat's *Les Baisers* (1770) and *Les Sacrifices de l'amour* (1771), along with a 1796 "Londres" printing of *Les liaisons dangereuses*, all with engraved illustrations, help to show the influence of Fragonard's style and subject matter in both pre- and post-revolutionary France. Andrei Molotiu, who curated the Fragonard exhibition, has produced an excellent and reasonably-priced catalogue, *Fragonard's Allegories of Love*, that the Getty has published in its Getty Museum Studies on Art series (\$24.95, ISBN 978-0-89236-897-6). If Dr. Molotiu wrote the wall labels for the show, it would seem that he too has been influenced by Fragonard's fleshly imagination, for one description spoke of "love's humid, nocturnal transports."

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*(back row)* Thomas Goldwasser, Robert Dickover, Robert J. Chandler, John Hardy

*(front row)* Michael Thompson, Signa Houghteling, Victoria Dailey, John Hawk

*Not pictured:* Susan K. Filter and Thomas E. Woodhouse

As I conclude this column, Susan Salter Reynolds reported in today's *Los Angeles Times* that UCLA and The Huntington Library are competing for the purchase of Aldous Huxley's papers. Huxley lived in Los Angeles from 1937 until his death in 1963 (on the day Kennedy was shot), and although a house fire towards the end of his life destroyed many of his early papers, including letters from Bertrand Russell and D. H. Lawrence, sufficient material apparently survives to make the papers an attractive acquisition. There is already a Huxley collection at UCLA, consisting of five feet of correspondence and literary manuscripts, so it might seem obvious that the later material should go there as well. But Victoria Steele, Head of the Special Collections Department at UCLA, seemed, in a quote in the *Times* article, to be resigned to a different outcome. "Books have their own fate," she said with sangfroid, quoting Terence: *habent sua fata libelli*.

BRUCE WHITEMAN

### —March Book Club Field Trip—

Just off the Interstate 580 in southeast Oakland – nestled in groves of cedar, live oak, eucalyptus, and flowering spring trees – is Mills College. Within its English Department stirs a marvelous book arts program. Through March, visitors to the Club's room could see "Inspire Me! Books Talk. Students Listen" an exhibit of artists' books crafted by Professor Kathleen Walkup's Book Arts students guided by the inspiration received from treasures in the Book Club of California's Library.

On March 14, fourteen intrepid Book Clubbers spent the best part of the day with Janice Braun and her program team at Mills. Seniors and BCC exhibit contributors June Coryell and Molly Bower led us through the historic (since 1871) campus and its eclectic architecture, including a Julia Morgan bell tower that was the first poured concrete structure in California.

We spent an engaging half hour with book artist Julie Chen and her current class at the program's new quarters in the former physical sciences building. Julie explained the bindery equipment, and then students interrupted their current clamshell box-making to show us through professional artist-bound models – peek-a-boo books, tunnel books, and many exotic bindings – and their own bound versions based on ideas from the models. In the Albert Bender Room in the Carnegie Library building Lara Durback introduced us to a letterpress project in process and answered questions about the program.

Back at the Olin Library, Janice walked us through an assortment of artist books and rare books, including an historic 17th Century annotated *Commedia*

*Divina di Dante.* Janice supervises the collection of 17,000 books in the collection that was founded by Mills patron and Book Club leader Albert Bender. She buys thirty books a year from diverse sources to collect small editions from unknown book artists and spectacular big-deal editions from the fine presses. The variety of styles and materials in the collection is planned and Janice imparted that fascination to her Book Club guests on March 14.

Executive Director Lucy Rodgers Cohen organized this trip and has others planned. Tell Lucy your interests and share contacts and she will bring them to life in future expeditions.

J.O. BUGENTAL

—*A Message from the Club President*—

Dear Book Club Members,

I would like to take this opportunity to report to you on recent decisions of the Club's Board of Directors and update you on ongoing activities of the Club's committees and its board.

First I would like to acknowledge and thank all the Club members who took time to respond to my email message in December in which I requested feedback on the Club's committee structure. The response was positive and the input from members was very helpful. I appreciated the many notes of support and I especially enjoyed hearing from Club members living outside of California, many of whom shared with me their dedication to the Club and their active interest in its programs and publications.

Taking into consideration the feedback I received, and following-up in conversation with other Directors, I recommended changes to the Club's committee structure. These recommendations included: merging the Public Programs Committee, Exhibits Committee and Oscar Lewis Award Committee into a single committee and renaming it the Programs Committee; changing the name of the Nominating Committee to the Governance Committee (and expanding the committee's charge to include oversight of governance issues and responsibility for review of the Club's bylaws); suspending the House Committee; and formally establishing (per the Club's bylaws) a Marketing Committee and Grants Committee. These recommendations, which required changes to the Club's bylaws, were

introduced as proposed bylaws revisions at the January meeting of the Board of Directors. These proposed revisions were voted on and approved by the board at its March meeting.

I am also pleased to report that at the January meeting, the Director's approved the Club's lease of additional space on the 5th floor of the World Affairs Council Building. This space, located immediately next to the Club's current meeting room, is currently used by the Club for meeting and office space, as well as for expansion room during crowded public programs. In the future, this room will be connected by a door to the Club's main rooms. The Directors' support for the Club taking on the lease of this additional space was unanimous. The feeling among the board is that this additional room will serve the Club well in its future renovation and long-term planning.

The Club's Directors have been especially busy since the first of the year. In addition to our regularly scheduled board meetings in January, March and May, the board scheduled four special meetings between February and May to address strategic planning at the Club. The Strategic Planning Committee, comprised of Bruce Crawford (Chair), Curtiss Taylor and Chris Loker, has been hard at work and has done an outstanding job facilitating this important series of meetings. These meetings will have several positive results. Chief among them will be the articulation of a Mission and Goals statement that will help inform future initia-

*Suggestions invited for*

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*Best books from the Club – Anecdotes of our Great Printers and Book Binders –  
Favorite Keepsakes – Memorable Programs – The Future of Fine Book Printing?*

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*Send Suggestions to*

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312 Sutter St., Suite 510, San Francisco, CA 94018  
*or* [lucyrcohen@bccbooks.org](mailto:lucyrcohen@bccbooks.org)

tives and development at the Club. Please stay tuned as further details of this process will be reported in the *Quarterly News-Letter*.

I would also like to report to you on the work of Club committees over the past several months. When the Board of Directors decided in 2007 to alter its meeting schedule from eight meetings a year to five, the board understood that this would put a greater burden on committees to meet regularly and address their committee's work during times when the full board is not in session. My colleagues on the board will attest that the committees have been very active and in many cases have been holding monthly meetings. Several committees have crafted and adopted "charter and goals" documents to define committee responsibilities and give direction to their goals. The Club's committee chairs also provide written and oral reports at board meetings. I can assure you that the committees will have much to report to the membership at the Annual Meeting in October.

Finally, I want to acknowledge and thank Lucy Rodgers Cohen and the staff of the Book Club for doing such a wonderful job attending to the countless details involved in managing the day-to-day operations of the Club. Thank you Lucy!

As always, I want to encourage members and their guests to attend programs and view exhibitions at the Club. Please remember to visit our "open-house" on Monday nights at the Club, where you are sure to meet fellow collectors, bibliophiles and those who love books. I look forward to seeing you there!

JOHN HAWK

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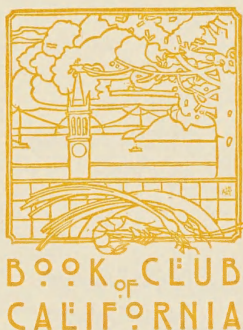
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## CLUB EPHEMERA FOR SALE

We offer to our members the opportunity to purchase a set of attractive note cards designed by David Lance Goines, who created the image for the 2006-07 Book Club exhibition *We are cooking now! Books from the collection of Mollie Sinclair Goff*. Printer-member Richard Seibert of Berkeley, California printed the cards in six-color letterpress.

Set of five note cards, blank interior, with identical cover images & blank mailing envelopes \$15.00 plus applicable sales tax. To place an order call 800-869-7656 or email [susancaspi@bccbooks.org](mailto:susancaspi@bccbooks.org)




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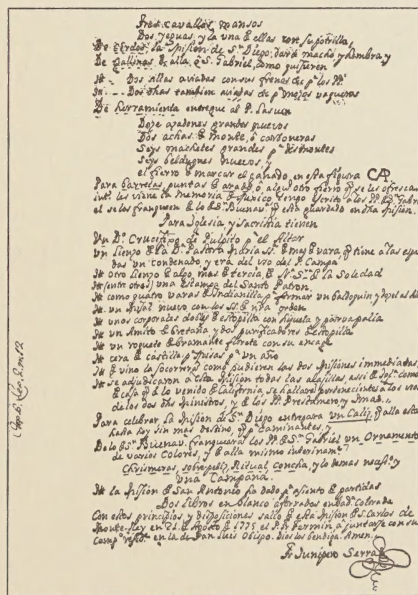
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NEW PUBLICATION

*The Book Club of California  
Publications Committee is pleased to announce*

**JAMES WELD TOWNE**

**Pioneer San Francisco Printer, Publisher  
& Paper Purveyor**

*A* N IN-DEPTH STUDY of Towne (1829–1917), one of San Francisco's earliest and most influential commercial printers. Whether job, periodical or book work, Towne produced an enormous volume of printed material during the period 1853–1868 despite the geographic isolation of San Francisco at the time. Among Towne's notable publications are Hutchings' California Magazine, Titus Fey Cronise's *The Natural Wealth of California* and Bret Harte's first literary work, *The Lost Galleon and Other Tales*. An exhaustive list of Towne imprints (including periodicals and newspapers) is appended. This is the first monograph on the subject, based upon unique 19th-century San Francisco business archives. The information will be useful to anyone interested in the development of printing and publishing in California.

Bruce L. Johnson is a retired librarian now living in Zionsville, Indiana. His interest in the history of the book and printing began as a student at the University of Minnesota, where he earned a B.A. and M.A. in history, and continued at the University of California at Berkeley, from which he holds a Master's degree and a Ph.D. in Library & Information Studies. He has served as Curator of the Kemble Collections on Western Printing & Publishing and Director of Libraries for the California Historical Society, and the Director of the Library at the Indiana Historical Society.

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